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ABSTRACT

GRADES OR AGES: Grade 13. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: The central portion of the guide is divided into six units: voice, strings, woodwinds, brass, percussion, and theory and form. Each unit is in list form. The guide is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: A list of performance objectives for voice and each instrument is presented in the appropriate unit. Each list for instruments includes the categories of "pieces," "scales and arpeggios," "sight reading," and "ear tests." No specific activities are suggested. The unit on theory and form briefly lists topics to be covered in the area of music appreciation. INSTRUCTIONAL MATERIALS: There is a one-page bibliography at the end of the guide. STUDENT ASSESSMENT: The specific performance objectives listed for voice and instruments are to be used as tests. (RT)

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ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM S.16

MUSIC
GRADE 13

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The musical culture of a country is not made by some musicians but by the whole people. Everybody has a hand in it, down to the very young.

Kodaly

MUSIC GRADE 13

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Music, Grade 13

PREFACE

Through a balance between knowledge of the language and literature of music, and personal involvement in its performance and sound, the objective of the Grade 13 Music Course is to provide a stimulating year, a basis upon which future professionals as well as the majority of students will build a lifetime interest and love of music.

The appreciation of music should be an outgrowth not only of a record-listening program but of training in performance, discipline in theory, and insight into history. It should comprise a union of intellectual understanding with emotional response, combining to reveal to the student meaning, relevance, and significance. It should develop in him the ability to distinguish between the great and the mediocre and spur his instinct to seek out the finest in the cultural heritage of man.

PERFORMANCE

Performing should be utilized as an avenue to appreciation.

Each Grade 13 student should be encouraged to become a member of at least one of the school choir, orchestra, or band. The trend in performance should be predominantly to ensemble work. The make-up of the ensemble groups should be largely determined by the combination of students available and may include solo work where deemed advisable.

In his major performing area, each student should achieve a satisfactory standard of performance of either the suggested or similar requirements. A student who has already attained an acceptable performance standard should be encouraged to take up the study of another instrument.

Approximately sixty per cent of the time devoted to music should be spent in performance.

VOICE

SOLO PERFORMANCE

A Special Note

Pieces of equivalent standard, approved by the teacher, may be substituted for any on these lists.

It is suggested that students be prepared to sing two songs, one similar to those in List A, one equivalent to those in List B.

LIST A

Arne	*Blow, Blow, Thou Winter Wind* (med.)	Paterson
	Under the Greenwood Tree	Novello
	When Icicles Hang by the Wall	Novello
	Softly Flow, Thou Silver Stream	Oxford
Bach	*Sing Praise to God*	Oxford
Brahms	*The Guardian Angel* (med.)	Novello
Coutts (arr.)	Chansons Canadiennes:	Waterloo
	Envoyons d'l'avant, nos gens	
	La poule à Colin	
	J'ai cueilli la belle rose	
Dowland	*Now, O Now I Needs Must Part*	Novello
Elizabethan Air (Willan)	*Willow, Willow* (med.)	Harris
Ford	*Since First I Saw Your Face*	*
Franz	*Marie,* Op. 18, No. 1 (low, high)	Ditson
	It Was the Rose Who Sadly Sigh'd	Schirmer
French Folk Song (Cockshott)	*Tambourin*	Oxford
Handel	*Now on Land and Sea Descending*	Novello
	What tho' I Trace Each Herb and Flow'r	Curwen
Horn	*Cherry Ripe* (med., high)	*
Jacob (arr.)	*The Country Girl's Farewell*	Oxford
Kennedy-Fraser (arr.)	*Twelve Songs of the Hebrides:*	Paterson
	Potato Liftin' (med.)	
	Skye Milking Song (med.)	
	Late Lies the Wintry Sun (med.)	
	Road to the Isles	Boosey and Hawkes
MacMillan (arr.)	*Agincourt Song*	Dent
Morley (arr.)	*It Was a Lover and His Lass* (med.)	Harris
Old English	*Golden Slumbers* (low, med.)	*
Old English (Shaw)	*On the Banks of Allan Water* (low, med.)	Cramer
Old English (Willan)	*Pretty Polly Oliver*	Harris

*Widely available

Old Irish (Willan)	*The Little Red Lark* (med.)	Harris
Old Irish (Somervell)	*The Snowy-Breasted Pearl*	Cramer
Purcell	*Fairest Isle*	*
Schubert	*Who Is Sylvia?*	*
	Hark, Hark, the Lark	*
	The Maid of the Mill: No. 9, *The Miller's Flower*	*
Schumann	*Erstes Grun* (low, med.)	Schirmer
	Volksliedchen, Op. 51, No. 2 (low, high)	Schirmer
	Intermezzo (low, high)	Schirmer

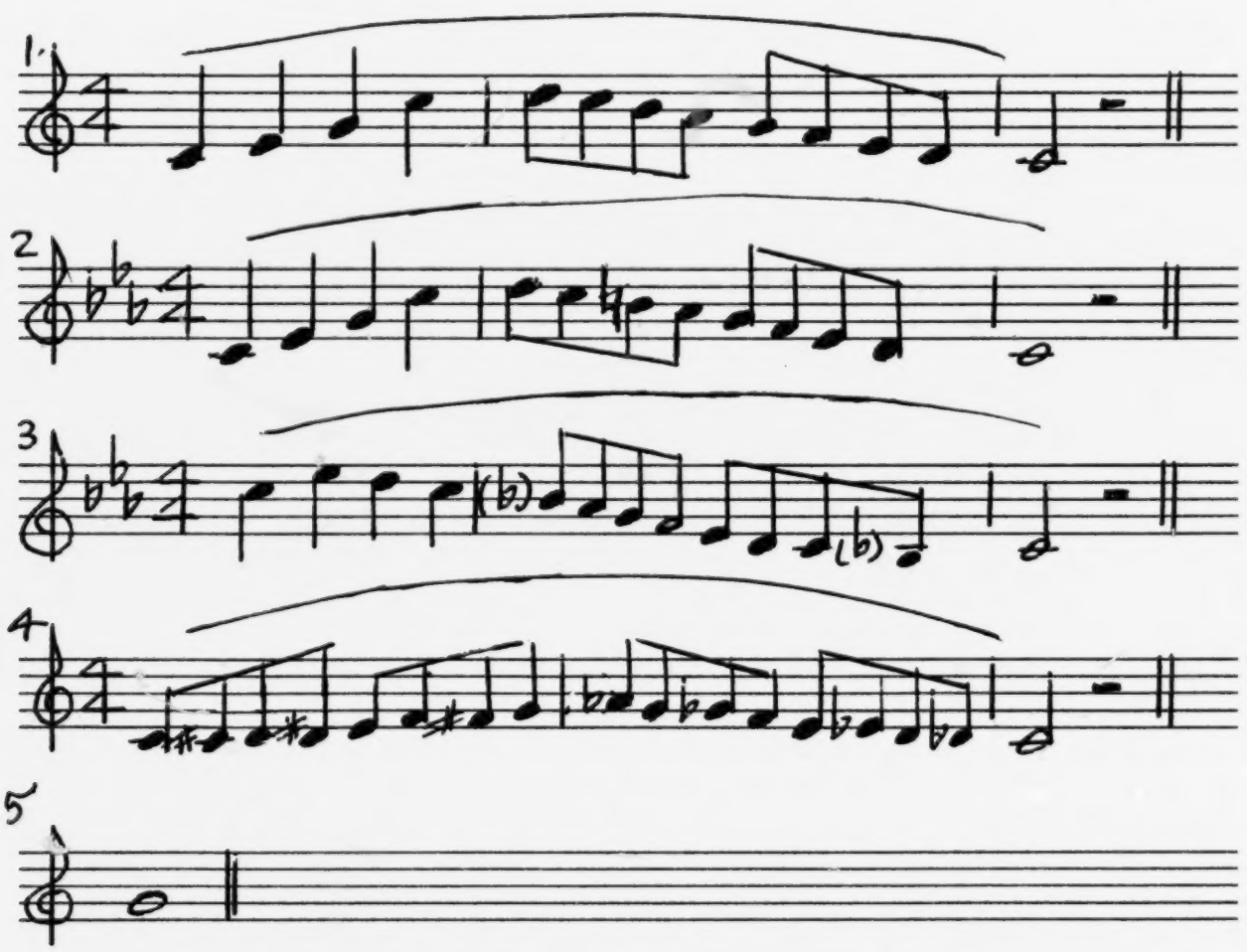
LIST B

Anderson	*Sleep, Little Jesus*	Western
	To a Girl on Her Birthday	Western
Branson	*Phillida* (med.)	Oxford
Davies	*Had We But Hearkened*	Novello
Dunhill	*If Ever I Marry At All* (med.)	Cramer
Dyson	*Where Lies the Hand?*	Novello
Forsyth	*Tell Me Not of a Lovely Lass* (bass, baritone)	Gray
Foss	*As I Walked Forth* (med.)	Oxford
German	*When Maidens Go a-Maying* (low)	Chappell
	The Dew Upon the Lily	Cramer
Gibbs	*Dream Pedlary*	Oxford
Gilbert	*Weathers*	Novello
Godard	*Florian's Song*	Williams
Head	*When Sweet Ann Sings* (low, high)	Boosey and Hawkes
	A Funny Fellow (med.)	Boosey and Hawkes
Humperdinck	*Winter Song*	Harris
Ireland	*Spring Sorrow* (low, high)	Boosey and Hawkes
Judd	*A Hush Song* (med.)	Oxford
MacDowell	*Thy Beaming Eyes* (low, high)	Schmidt
	A Maid Sings Light (med.)	Elkin
Mallinson	*A Wild Rose*	Harris
	O Thank Me Not (low, high)	Harris
Martin	*Valgovind's Boat Song* (low, high)	Boosey and Hawkes
Maxwell	*You Spotted Snakes*	Oxford
Moeran (arr.)	*The Jolly Carter* (med.)	Oxford
Morgan	*Clorinda* (low, high)	Boosey and Hawkes
Naylor	*A Child's Carol*	Western
Peterkin	*Trees on the Hill*	Oxford
Quilter	*June* (low, med.)	Boosey and Hawkes
	Fairy Lullaby	Chappell
Ring	*A Noontide Song* (low, high)	Elkin
Roberton	*All in the April Evening*	Curwen

Russell	*Shall I Come, Sweet Love, to Thee?*	Waterloo
	The Little Pretty Nightingale	Waterloo
	Prelude	Elkin
Slater	*A Minion Wife* (med.)	Oxford
Somervell	*Shepherd's Cradle Song* (med.)	Ashdown
Tate	*Laughing Song* (med.)	Oxford
Vaughan-Williams	*Darest Thou Now, O Soul*	Curwen

TECHNICAL EXERCISES

It is suggested that students sing the exercises to the syllables, ah, ay, ee, oh, oo:

- without accompaniment
- in one breath
- in various keys that are within the student's range

Single sustained notes within easy range without crescendo or diminuendo

SIGHT SINGING

Most teachers will ask students to:

- sing, without accompaniment, any major or minor scale (harmonic or melodic) ascending and descending, from any given keynote to the octave above, at a pitch suited to the student's voice
- sing the intervals of a perfect fourth, fifth, and octave, major and minor second, third, sixth, and seventh above any given note, and perfect fourth and fifth below any given note; in addition students should determine any of the foregoing intervals when played by the teacher
- sing to the syllable "ah", arpeggios of major and minor chords to the tenth, and the dominant seventh arpeggio
- sing a major scale, ascending and descending, from mediant to mediant and from dominant to dominant
- sing at sight a short unaccompanied melody containing diatonic intervals, of moderate difficulty in a major key
- sing at sight, on a monotone, a time test in simple duple, triple, or quadruple time.

Some sight singing should be done during each lesson and the use of the tonic sol-fa with hand signals should be continued. Grade 13 music students should be trained to:

- sing at sight a short unaccompanied melody which contains a variety of diatonic intervals in a major key
- sing at sight a short unaccompanied melody which contains diatonic intervals of the major scale together with a simple modulation to a related key
- sing on the same tonal level a time test in

— simple times

— compound times

Material for the development of sight singing should be chosen from:

- Bach Chorales (*101 Chorales,* compiled by Buszin and published by Schmitt, Hall and McCreary)
- original (not arranged) ensembles from operas, oratorios, cantatas, motets, madrigals, masses, and musical comedies, which are representative of the following periods:

Baroque (works of Bach and Handel)

Classical (Haydn and Mozart oratorios, Mozart operas)

Romantic (Schubert lieder, Brahms songs [SATB])

Modern (Gilbert and Sullivan, Cole Porter, Gershwin, Rodgers, Hindemith, Bartok, Vaughan-Williams, Honegger [*Joan on the Cross*])

EAR TRAINING

Along with the training in sight singing teachers will find that the following aspects of ear training are valuable:

Aural recognition

Simple intervals and the major and minor triad

Melodic dictation
Simple melodies
Simple melodies which include accidentals implying modulation

Rhythmic dictation
Clapping, tapping, singing on the same note
Rhythm patterns in simple and compound time
Simple syncopation

Unaccompanied scalic studies
Singing of the major or minor scales ascending and descending from any key note to the octave above or the octave below.

STRINGS

Note:
Pieces of equivalent standard approved by the teacher, may be substituted for any on these lists.

VIOLIN

Pieces:
Students should be prepared to play two pieces, one of each of the types in List A and List B:

LIST A

Bach	*Loure*	Harris
Blachford	*Mazurka*	Harris
Bridge	*Country Dance*	Augener
Schubert	*Serenade*	Harris
Saint Saens	*The Swan*	*

LIST B

Dancla	*Air Varies* Op. 89 (any one air)	*
Huber	*Concertino* Op. 6, No. 2	Fischer
Seitz	*Concerto No. 2 in G,* Op. 13	Fischer

Studies
Students should be prepared to play any two studies of the type listed:
Kayser — Op. 20 — Nos. 16, 20, 27, 29, 32, 33, 34

Scales

Students should be prepared to play the following scales in TWO OCTAVES in eighth-notes, four to a bow, M.M.♩ = 66:

Major — All
Minor — (Harmonic and Melodic) G, A. B♭, B, C, D and E.

Arpeggios

This section of the course would probably include:

two octaves, three to a bow, M.M.♩ = 100;
Major — All
Minor — G, A, B♭, B, C, D and E
Dominant Sevenths: G, A, B, C and D (four notes to a bow).

Double Stops

Students should be tested on:

one octave major scales in 6ths in half-notes, separate bows, M.M.♩ = 72;
Major — E♭, B♭.

Sight Reading

Students should play a passage at sight not beyond third position at a moderate tempo.

Ear Test

- The student may be asked to sing all perfect, major and minor intervals within the octave ABOVE a given note
- The student may sing all perfect fourths and perfect fifths BELOW a given note.

VIOLA

Pieces

The student should prepare two pieces similar to those in the following list:

Bach (Pagels)	*Air*	Fischer
Handel (Kreuz)	*Largo*	Augener
Tschaikowsky (Isaac-Lewis)	*Chanson Triste*	Fischer
Gossec (Isaac-Lewis)	*Gavotte*	Fischer
Mendelssohn (Kreuz)	*Song Without Words* No. 14	Augener
Thomas (Walton)	*Gavotte Mignon*	Lafleur

Studies

Any two similar to those in the following list may be prepared:

E. Kreuz	*Progressive Studies* Book 4, Op. 40 Nos. 1, 2, 3, 5, 7, 8	Augener

Scales

The test on scales could consist of:

two octaves in eighth-notes, four to a bow, M.M.♩ = 66;

Major — All
Minor (Melodic and Harmonic) — C, D, E♭, E, F, G, A.

Arpeggios

The test may consist of:
two octaves, three in a bow, M.M. ♩ = 100;
Major — All
Minor — C, D, E♭, E, F, G, A
Dominant Sevenths starting on C, D, E, F, G (four to a bow).

Double Stops

Students should be tested on:
one octave scale in half-notes, separate bows, M.M. ♩ = 72;
Major — A♭, E♭

Sight Reading

The examiner could choose a melody not beyond third position.

Ear Tests

Same as for violin.

CELLO

Pieces

Students should be prepared to play two pieces similar to those in the following list:

Bach	any one movement from *Six Suites,* for Cello Alone	*
Galliard	*Six Sonatas*	J. Marx
Beethoven	*Minuet in G*	Fischer
Gabriel-Marie	*La Cinquantaine*	Fischer
Handel	*Larghetto,* from "Solos for the Cello Player" — Deri	Schirmer
Mendelssohn	*On Wings of Song*	Fischer
Schumann	*Traumerei*	*

Studies

A student may choose any two similar to those in the following list:

Dotzauer	*62 Exercises,* Book I, from Nos. 4 to 34	Fischer Peters
Lee	*40 Progressive Studies,* Book I	Schirmer

Scales

The violin student should be able to play:
two octaves, detached bowing at a moderate tempo;
Major — All
Minor — (Melodic and Harmonic) C, D, E♭, E, F, G, A.

Arpeggios

For this section, the student should prepare:
separate bows, moderate tempo, two octaves;
Major — All
Minor — C, D, E♭, E, F, G, A
Dominant Sevenths — separate bows, moderate tempo, two octaves — starting on C, D, E, F, G.

Sight Reading

A melody in first position will test sight reading.

Ear Test

Same as violin.

BASS

Pieces

The student should prepare two pieces similar to those in the following list:

Breval	*Sonata in C Major*	Schott
Buononcini	*Sonata*	Augener
Elgar	*Salut d'Amour*	Schott
Galliard	*Six Sonatas* (any one)	Marx
Lully	*Aria*	Schott
Schumann	*Traumerei*	*

Studies

The student may choose any two from the following or a similar list:
New Method for the Double Bass, Nos. 6 and 7 (p. 23), No. 6 (p. 26), No. 7 (p. 29)
Study in D Minor (p. 47)
Study in F Minor (p. 49)

Scales

A test may consist of:
one octave in eighth-notes, separate bows, moderate tempo;
Major — All
Minor — (Melodic and Harmonic) E, F, G, A, B, C, D
Two octaves, in eighth-notes, detached bowing:
Major — E, E♭
Minor — (Melodic and Harmonic) E, F.

Arpeggios

This section of the course should probably include:
separate bows, moderate tempo, one octave;
Major — All
Minor — C, D, E, F, G, A
Dominant Sevenths — starting on one octave — E, F, G, A, B♭, C.

Sight Reading

The student can play a passage not beyond fourth position.

Ear Test

Same as violin.

WOODWINDS

Note:

Pieces of equivalent standard, approved by the teacher, may be substituted for any of those on the list.

FLUTE

Pieces

The student may choose two similar to those in the following list:

Bizet (Caso)	*Minuetto* from "L'Arlésienne", Suite 2	Fischer
Couperin (VanLeeuwen)	*La Précieuse*	Foley
Gluck (Barrere)	*Scene from Orpheus*	Schirmer
Handel	*Sonata No. 2* (G Minor) First and Second Movements only	Cundy-Bettoney or Boosey and Hawkes
Mozart (Isaac)	*Andante* from "Piano Sonata No. 1"	Fischer
Pessard	*Andalouse*	Fischer or Cundy-Bettoney
Scarlatti (Rofe)	*Sonata in B♭*	Boosey and Hawkes

Studies

The student may choose two from the following or similar list:

Cavally	*Melodious and Progressive Studies,* Book I Pages 1, 6, 10, 20, 21, 23	Andraud

Scales and Arpeggios

A fair test would consist of the following:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student may play a passage presented by the teacher.

Ear Test

Same as violin.

OBOE

Pieces

The student should choose two similar to those in the following list:

J. S. Bach (Johnson)	*Andante*	Belwin
J. S. Bach	*Arioso*	Fischer
Bakaleinikoff	*Elegy*	Belwin
Bakaleinikoff	*Pastorale*	Belwin
Labate	*Pastorale*	Fischer
Niverd	*Elégie*	Alfred

Studies

The student may choose two similar to those in the following list:

Barret	*Method for Oboe,* *40 Progressive Melodies* Nos. 6, 7, 9, 19, 22, 26 (upper part only)	Boosey and Hawkes

Scales and Arpeggios

The student should prepare the following:

Major — All
Melodic Minor — All

in various articulations, two octaves where possible between low B♭ and high F, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student may play a passage presented by the teacher.

Ear Tests

Same as for violin.

CLARINET

Pieces

Two pieces similar to those in the following list may be chosen:

Kreisler	*Schon Rosmarin*	Foley
Mendelssohn	*Sonata* (Andante Movement only)	Sprague Coleman
Mozart	*Larghetto* from "Clarinet Quintet"	Boosey and Hawkes or Fischer
Scarmolin	*Introduction and Tarantella*	Pro-Art
Schubert	*Andante* from "Octet"	Boosey and Hawkes
Starokadomsky	*Five Pieces* ("Barcarolle" only)	Leeds
Troje-Miller	*Sicilienne and Tarantelle*	Belwin

Studies

Two pieces similar to those in the following list may be chosen:

Cailliet	*Clarinet Studies,* Book I, Nos. 12, 13, 15, 19	Belwin

Scales and Arpeggios

The student would prepare the following:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter note.

Sight Reading

The teacher should assign a passage to be played.

Ear Tests

Same as for violin.

BASSOON

Pieces

The student may prepare two similar to those in the following list:

Delamarter	*Folk Song*	Witmark
Del Busto	*Danza Cononica*	Leeds
Dunhill	*Intermezzo*	Joseph Williams
Foster	*Rondo*	Joseph Williams
Weissenborn	*Adagio,* Opus 9, No. 2	*
Weissenborn	*Capriccio*	Cundy-Bettoney
Weissenborn	*Song Without Words* Opus 226	Rubank

Studies

Two similar to those in the following list could be chosen:

Jancourt	*Bassoon Studies* (Edited by Collins) Nos. 9, 12, 13, 18 from "Thirty-Eight Progressive Exercises"	Belwin
Weissenborn	*Fifty Advanced Studies* (Edited by Kovar) Nos. 1, 2, 3, 4, 5, 6 (These studies are also included in *Practical Method for Bassoon* Weissenborn [Fischer])	International

Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, two octaves, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student could play a passage presented by the teacher.

Ear Tests

Same as for violin.

SAXOPHONE

Pieces

Two similar to those in the following list could be chosen:

For Alto Saxophone

Andrieu	*Premier Solo de Concours*	Alfred
Bach (Rascher)	*Prelude to Cantata #12*	Chappell
Kay	*La Quataine*	Pro-Art
Rameau	*Rigaudon*	Chappell
Scarmolin	*Bolero*	Pro-Art

For Tenor Saxophone

Andrieu	*Premier Solo de Concours*	Alfred
Bach (Gateau)	*Second Sonata* (first and last movements only)	Alfred
Jeanjean	*Capriccioso*	Alfred
Lotter	*Rouge et Noir*	Boosey and Hawkes
Prokofiev (Hummel)	*Romance and Troika*	Rubank

Studies

Voxman	*Selected Studies for Saxophone,* Pages 2, 6, 7 and 18	Rubank

Scales and Arpeggios

The following could be prepared:

Major — All
Melodic Minor — All
in various articulations, two octaves where possible between low B♭ and high F, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student could play a passage presented by the teacher.

Ear Tests

Same as for violin.

BRASS

Note:

Pieces of an equivalent standard approved by the teacher may be substituted for any of those on the list.

FRENCH HORN

Pieces

The student can choose two similar to those in the following list:

Beethoven	*Adagio Cantabile*	Andraud
Bloch	*Chant d'Amour*	Belwin
Corelli	*Sonata in F Major* (First and Second Movements only)	Edition Musicus
Corelli	*Sonata in G Minor* (First and Second Movements only)	Edition Musicus
Delamarter	*Poème*	Witmark
Gliere	*Intermezzo*	Leeds
Mozart	*Concerto No. 2* (Second Movement only)	Rubank
Mozart	*Aria* from "The Magic Flute"	Cundy-Bettoney
Tschaikowsky	*Andante Cantabile*	Fischer

Studies

Two similar to those in the following list may be prepared:

Maxime-Alphone	*200 Modern French Horn Etudes* Book I Nos. 2, 4, 8, 10, 11	Leduc
Pottag	*French Horn Passages* Book I Bizet — *Aria* from "Carmen" Thomas — *Mignon Overture*	Belwin

Scales and Arpeggios

The following should be prepared:

Major — All
Melodic Minor — All
in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading and Transposition

The student should play on F horn a passage written for horn in F and E♭.

Ear Tests

Same as for violin.

TRUMPET

Pieces

Two similar to those in the following list could be chosen:

Bohme	*Berceuse*	Cundy-Bettoney
Cole	*Hammersmith Galop*	Schott
Fitzgerald	*English Suite*	Presser
Fitzgerald	*Frolic*	Fischer
Gershwin	*Second Prelude*	New World
Gounod	*Dio Possente* from "Faust"	Cundy-Bettoney

Hovhaness	*Prayer of St. Gregory*	Peer-Southern
Latham	*Suite for Trumpet and Strings* (Second Movement only)	Church

Studies

Two similar to those in the following list could be chosen:

Hering	*32 Etudes* Nos. 12, 14, 23, 25, 32	Fischer

Scales and Arpeggios

The student should prepare:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student should play a passage presented by the teacher.

Ear Test

Same as for violin.

TROMBONE AND EUPHONIUM *(Bass Clef only)*

Pieces

Two similar to those in the following list could be chosen:

Alary	*Contest Piece*	Cundy-Bettoney
Bach (Kent)	*Arioso*	Fischer
Berlioz	*Recitative and Prayer*	Mercury
Bohme	*Berceuse*	Cundy-Bettoney
Pergolesi	*Nina*	Schirmer
Ropartz	*Andante et Allegro*	Cundy-Bettoney
Rossini	*Inflammatus*	Fischer

Studies

The student could prepare two similar to those in the following list:

Harvey	*Advance Trombone Studies* Pages 5, 9, 17, 18, 34, 37	Belwin

Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter note.

Sight Reading

The student should play a passage presented by the teacher.

Ear Tests

Same as for violin.

TUBA *(Bass Clef only)*

Pieces

Two similar to those in the following list may be chosen:

Cohen	*Romance and Scherzo*	Belwin
Frangkiser	*A Cavern Impression*	Belwin
Geib	*A Heroic Tale*	Fischer
Geib	*Introduction and Polka*	Mills
Handel (O'Neill)	*Recitative and Air* from the "Messiah"	Waterloo
Scarmolin	*Pomp and Dignity*	Belwin
Troje-Miller	*Sonatina Classica*	Belwin

Studies

Two similar to those in the following list may be chosen:

Vandercook	*Etudes for E♭ or BB♭ Bass* Nos. 15, 19, 20, 29, 35	Rubank

Scales and Arpeggios

The following should be prepared:

Major — All

Melodic Minor — All

in various articulations, one octave, quarter- and eighth-notes, M.M. — 60 to the quarter-note.

Sight Reading

The student may play a passage presented by the teacher.

Ear Tests

Same as for violin.

PERCUSSION

SNARE DRUM

Pieces

Snare drum pieces should be chosen from available repertoire being used in the year's work.

Studies

Carl E. Gardner	*Progressive Studies for the Snare Drum,* Book III	Fischer
	The Waltz — Exercises 8, 9 and 10	
	— Exercise No. 20 (A, B, C, page 25)	
J. Kinyon	*Breeze-East Method for Drums,* Book I	*
	Lessons 13, 14 and 15	
	Rudiment Practice, Lessons 22, 23, 24 and 25	

Playing Techniques

Review: single-stroke roll, long roll, five-stroke roll, flam, flam tap, nine-stroke roll, paradiddle, ruff.

Sight Reading

The student should play a passage presented by the teacher.

Ear Tests

Same as for Violin.

TYMPANI

Pieces

Two similar to those in the following list could be chosen:

Saul Goodman	*Modern Method for Tympani*	Mills Music
	Haydn *Symphony No. 101*	Page 73
	First Movement	
	Beethoven *Symphony No. 5*	Page 77
	Second Movement	
	Sibelius *Finlandia*	Page 117

Studies

Saul Goodman	*Modern Method for Tympani*	Mills Music
	Dynamic control	
	Exercises 18, 19	
	Crossing hands	
	Exercises 20, 21	
	Development exercises	
	Exercises 31, 32, 33 and 37	

Playing Techniques

Review: tuning, holding sticks, varying rolls, muffling the tympani, dynamic control, crossing the hands, staccato playing, the grace notes.

Sight Reading

The student could play a passage presented by the teacher.

Ear Tests

Same as for violin.

THEORY

Theory should be kept related to actual music. Such terms as dissonance, suspension, polyphony, atonal, polyrhythmic, polytonality, and cacaphony should be applied to the performance of a selection to illustrate the point.

The theory to be covered will probably include:

- notation (with rests)
- the staff
- treble, bass and C clefs
- the commonly used musical signs and terms
- intervals and their inversions
- resolutions of the dominant sevenths and their inversions
- time, with special reference to accent
- diatonic scales, including the harmonic and melodic minors
- the chromatic scale
- transposition, employing common forms of open score.

FORM

Musical forms are to be studied not only as an abstract concept but as an essential to the structure of the compositions heard throughout the course. These shall include unary, binary, ternary, first-movement form, rondo, theme and variations, with emphasis upon sonata form and cyclic form having current application.

SCORE STUDY

Whenever possible, scores should be employed to follow the music played for music appreciation. Their use should be featured throughout the course in the pursuit of greater musical literacy. Score copies should be provided in sufficient numbers for intensive and extensive use.

CREATIVITY

Creativity should develop from an acquired command of the theory. Composition, however rudimentary, should be encouraged and performed in class where practicable.

RESEARCH AND QUEST PROJECTS

Each student should prepare and present

- a formal lecture on some aspect of music (biographical, stylistic, technical, etc.)

or

- either a solo performance or an original composition.

The school library should be encouraged to obtain sufficient reference material for student research on individual musical projects.

HISTORY

A stylistic and historical survey of the Mediaeval, Renaissance, Baroque, Classical, Romantic and 20th Century periods should be made with special attention given to stylistic developments. These periods could be examined through phases such as:

- *The Music of Man* — folksongs, minstrels, effects on composers, and nationalism

- *Men of Music* — biographies of composers of the prescribed works, insofar as their lives had a direct bearing on their works
- *Music of the Church* — chants (including pagan), organum, notation and theory, motets, mass
- *Music of the Theatre* — Greek drama, Shakespeare, early opera, opera, ballet, Gilbert and Sullivan, Broadway
- *Music of Concert Hall* — beginning in mediaeval times, to the Viennese classical school, through the romantic and modern (including electronic) eras: quartets, concertos, madrigals, art songs.

LISTENING

The listening program should be based on the works selected for the year.

The works selected for more intensive and extensive study should be analyzed for the broad aspects of form rather than mathematically bar by bar. Style and the total impact, not minute detail, should dominate the student's relationship with the music.

MAJOR MUSICAL WORKS

It is suggested that the teacher select three major works for special study during the year. The works selected should consist of:

- a large instrumental work
- a large choral work
- a chamber work.

The following list, compiled from works prescribed in past years, may serve as a guide to teachers in selecting works with an adequate standard for special study. A précis will be made available on request to assist music teachers who adopt suggested selections.

Other suggestions may be obtained from the Curriculum Section.

Major Instrumental Works

Symphonies:

Dvorak	*No. 4*
Franck (César)	*D Minor*
Beethoven	*Nos. 2, 3 5, 6, 7, 8*
Brahms	*No. 1*
Tschaikowsky	*Nos. 4, 5, 6*
Mozart	*Nos. 39, 40*
Schubert	*Nos. 7, 8*

Concertos:

Mendelssohn	*Violin Concerto*
Mendelssohn	*Piano Concerto in G Minor*
Beethoven	*Piano Concertos Nos. 4, 5*
Brahms	*Piano Concerto No. 2*
Bruch	*Violin Concerto in G Minor*
Bach	*Brandenburg Nos. 4, 5*
Beethoven	*Violin Concerto*
Vivaldi	*Concerto for Four Violins*

Overtures, Suites, Tone Poems:

Handel	*Water Music*
Bach	*D Major Suite*
Mozart	*Eine Kleine Nachtmusik*
Beethoven	*Leonora Overture*
Brahms	*Academic Festival Overture*
Smetana	*Moldau*
Liszt	*Les Préludes*
Brahms	*Variations on a Theme by Haydn*
Prokofieff	*Classical Symphony*

Major Choral Works

Operas:

Wagner	*Tannhauser*
Rossini	*Barber of Seville*
Moussorgsky	*Boris Godounoff*
Verdi	*Aida, Il Trovatore*
Strauss	*Die Fledermaus*
Mozart	*Magic Flute*
Bizet	*Carmen*
Weber	*Der Freischutz*
Gounod	*Faust*

Oratorios:

Handel	*Messiah*
Haydn	*The Creation*
Walton	*Belshazzar's Feast*

Cantata:

Bach	*Wachet Auf*

Chamber Works

Mozart	*Clarinet Quintet*
Beethoven	*Sonata Pathétique*
Beethoven	*Sonata Appassionata*
Gould	*So You'd Like to Write a Fugue*

BIBLIOGRAPHY

Apel	*The Harvard Brief Dictionary of Music*	Harvard U.P. (Saunders of Toronto Ltd.)
Berry	*Form in Music*	Prentice Hall
Brockway and Weinstock	*Men of Music*	Simon & Schuster (Musson Book Co.)
Copland	*What to Listen for in Music*	Mentor (New American Library of Canada Ltd.)
Cross	*Encyclopaedia of the Great Composers and Their Music*	Doubleday
Hill	*The Concerto*	Penguin - A249 (Longmans Canada Ltd.)
Newman	*More Stories of the Famous Operas*	Knopf (Ambassador Books Ltd.)
Peltz	*Introduction to Opera*	Barnes & Noble (Ryerson Press)
Robertson	*Chamber Music*	Penguin - A372 (Longmans Canada Ltd.)
Scholes	*Listener's History of Music* (3 vols.)	Oxford University Press
Scholes	*The Oxford Companion to Music*	Oxford University Press
Shaw	*Shaw on Music*	Doubleday
Tovey	*Essays in Musical Analysis* (Volumes I to VI)	Oxford University Press
Tovey	*Essays in Musical Analysis* (Chamber Music)	Oxford University Press
Lovelock, Wm.	*Concise History of Music*	Hammond & Co. (Mills Music)

Rudiments

Rudiments of Music (Books 1-9)	Ahrens. Boosey and Hawkes
For Young Musicians (Vols. 1 and 2)	Bray - Snell. Waterloo Music.
Basis of Music	Horwood. G. V. Thompson
Musical Notation	Rollinson. Harris
The Modern Conductor	Green. Prentice-Hall Inc., Englewood Cliffs New Jersey, U.S.A.
The Grammar of Conducting	Rudolf G. Schirmer Inc., New York, N.Y., U.S.A.

Theory (Harmony)

The Basis of Harmony	Horwood. G. V. Thompson
Elementary Harmony (Book I)	Kitson. Oxford University Press, England
Elementary Harmony	Rollinson. Harris

Ear Training

Direct reference to ear training is made in several of the sight singing text books noted above.

Ear Training (elementary)	Ahrens. Boosey and Hawkes
On the Preparation of Ear Tests	E. MacMillan. Harris
Twenty Lessons in Ear Training	MacMillan - Berlin. Harris
Manual of Ear Training and Sight Singing	Gladys Willan. Harris.